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ABSTRACT

The effectiveness of the seven Christian Brothers' college art departments in the United States was studied. Attention was directed to: programs being offered in the arts, the effectiveness of these programs, approaches to upgrade weak programs, trends in the number of art majors during 1978-1983, and trends in the number of students registered in all arts classes. Based on questionnaires results, it was found that a significant decline in the number of art majors and in the number of students registered in art classes occurred. Several new courses had been added to the curricula to answer student needs and a significant amount of the budget had been allotted to the arts. One of the seven colleges did not have an art department, two were strongly oriented toward art history and another was oriented toward theater, while the remaining three colleges offered a studio approach to art instruction. A lack of cooperation between the arts was also found in some of the institutions. In addition, there were some plans for future development and renovation of facilities and curricula. The seven colleges were as follows: Christian Brothers College, Memphis; College of Santa Fe; La Salle College; Lewis University; Manhattan College; Saint Mary's College, California; and Saint Mary's College, Minnesota. A bibliography and questionnaire are appended. (Author/SW)

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A Critical Study of the Effectiveness of the Seven Christian Brothers' College Art Departments in the United States

Brother Giles Brom, FSC

A MAJOR APPLIED RESEARCH PROJECT
PRESENTED TO NOVA UNIVERSITY IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF EDUCATION

NOVA UNIVERSITY

1983

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To all the special people
in my life who have never
lost faith in me or my art

Abstract for a Major Applied Research Project
Presented to Nova University in Partial Fulfillment of
the Requirements for the Degree of Doctor of Education

A CRITICAL STUDY OF THE EFFECTIVENESS OF THE SEVEN CHRISTIAN BROTHERS' COLLEGE ART DEPARTMENTS IN THE UNITED STATES

by

Brother Giles Brom, FSC

December, 1983

With the advent of greater student demands and expanding programs in adult and continuing education, as well as external degree programs, the need for an evaluation of the effectiveness of the present state of the arts seemed appropriate, especially in view of the place of the arts in a technological era, before formulating plans for the future. The impetus came from Brother Dominic, in the San Francisco Provincial Office of Education of the Christian Brothers. In preparation for the Regional Convocation of the Christian Brothers in August of 1984 at Saint Mary's College of California, it was requested by Brother Dominic, Director of Education for the San Francisco Province, that a study be made of the effectiveness of the seven Christian Brothers' college art departments in the Unitcd States. The seven Christian Brothers' colleges are: 1. Christian Brothers College, Memphis, Tennessee, 2. College of Santa Fe, Santa Fe, New Mexico, 3. La Salle

College, Philadelphia, Pennsylvania, 4. Lewis University, Romeoville, Illinois, 5. Manhattan College, Riverdale, New York, 6. Saint Mary's College, Moraga, California, and 7. Saint Mary's College, Winona, Minnesota. In order to strengthen and expand departmental offerings and to upgrade present programs, it was decided that a survey of all the Christian Brothers' college art departments in the United States be done to ascertain:

a. What programs are being offered in the arts?

b. How effective are these present programs?

c. What can be done to strengthen or upgrade weak programs?

d. Was there a marked increase or decrease in the number of art majors during the past six years (1978 - 1983)?

e. Was there a marked increase or decrease in the total number of persons registered in all classes in the arts during the past six years (1978-1983)?

A questionnaire was developed with the assistance of the art faculty members of Saint Mary's College of California. The questionnaire was reviewed by the Committee for Institutional Research at Saint Mary's College of California. The survey instrument was further field tested by six San Francisco Bay Area college art department chairpersons. A cover letter was composed to accompany the questionnaire explaining the purpose of the study. The field tested questionnaire was sent to the chairpersons of each of tne seven colleges in October of 1983. Statistical analyses tested for significant differences between and among the various groups as rated

by the respondent chairpersons using a t-test (at .05 significance level) and an ANOVA test.

The results of the study indicated a significant decrease between the number of art majors in 1978 and 1983, as well as a decrease in the total number of students registered in various art classes during the same time period. Several new courses have been added to the curricula to answer student needs and a significant amount of the budget has been allotted to the arts. One of the seven colleges does not have an art department, two of the colleges are strongly oriented toward art history, one toward theatre, while the remaining three colleges offer a studio approach to art instruction. The study also indicated that there is a lack of cooperation between the arts in some of the institutions surveyed. There were some plans mentioned for future development and renovation of facilities and curricula. The study suggested that considerable effort was necessary for a better understanding of the importance of the arts in the curriculum in the development of plans for the future.

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CHAPTER I

INTRODUCTION

The immediate objective of this study was to discover, analyze, and describe the present state of the arts in the seven Christian Brothers' colleges in the United States. From an analysis of these data, an evaluation of the effectiveness of the arts within these schools can be made. The factors which may inhibit, and others which may encourage future development of fine arts curricula, can be delineated. The strengthening of the curricula in the arts within the seven Christian Brothers' colleges is the ultimate aim of this study.

Traditionally, the arts have not occupied a position of significant strength in the Christian Brothers' higher educational institutions and the question thus remains, "Do they, and should they now?" Due to a lack of specific, up-to-date information, in terms of the arts themselves, as they are taught in the Christian Brother's colleges, it was decided to survey the seven institutions of higher education in the United States to ascertain:

a. What programs are being offered in the arts?

b. How effective are these present programs?

c. What can be done to strengthen or upgrade deficient programs?

d. Was there a significant increase or decrease in the number of student art majors during the past six years?

Still other challenges are posed by greater student demands, expanded programs in adult and continuing education, external degree programs, as well as the place of the arts in a technological era. To meet these challenges effectively and to answer the questions attendant upon them is quite impossible without first determining what is the state of tne arts, and what is presently being done in pertinent curricular areas within the seven Christian Brothers' colleges. In the process, by means of the methodology which will be described below, it is anticipated that the art department faculty of the seven colleges will become interested in a critical examination of their present art curricula to learn what emphasis or lack of emphasis is given to those areas in question.

A library search revealed that only one nation-wide study of the arts in American higher education had been conducted between 1973-1983. This study was conducted by The Carnegie Commission on Higher Education in 1973. However, due to the particular scope of the study some private colleges participated to some degree in the study, but no schools were specifically named in any of the statistical tables nor was a list of the schools chosen for particular study provided. The study was directed toward the public sector and much of the information reported was not applicable to the Christian Brothers' colleges. The study was of some value and provided a working model for a similar study of the Christian Brothers' college art departments in the United States.

The fine and performing arts are part of the college-level academic scene, despite sporadic efforts to eliminate or pare them down

under budgetary strictures as non-basic. The authors of the report of the National Commission on Excellence in Higher Education (1983:26) note:

> These areas (fine and performing arts) complement the New Basics, and they should demand the same level of performance as the Basics.

The authors go on to stress that "rigorous effort" should be made in teaching subjects that advance students' personal, educational and occupational goals. Rice (1972:27) points out: ". . . the practice in the arts as having humanistic values that are compatible with other, more literary, university pursuits." Nelson (1981:43) mentions:

> Art education, when available at all, is generally separate from the regular curriculum, and many school libraries lack excellent media and print materials in the arts. Coherent interdisciplinary programs are rare.

Morrison (1973:29) explains that educators: ". . . indifferent, unaware, or believing the arts to be polite and amenable pursuits -- patted the camel's nose as it appeared inside the tent."

In a preliminary investigation to identify significant factors for maintaining pertinency in a college art department, an interview was arranged with Robert Forth, research vice president at the California College of Art and Crafts, in June, 1983. He stressed that two factors were imperative for on-going success: "a genuine interest in the fine arts and a strong, well-defined commitment to the fine arts." These two factors will be discussed below in considerable detail.

A letter from Brother Mel, president of Saint Mary's College of California, addressed to the faculty, dated February, 1982, mentions:

> During the past several years, we have witnessed

> increased interest by the students in dramatics, painting and related arts, and a rising interest in music and dance.

The letter then requested a series of select faculty meetings to discuss the future of the fine and performing arts at Saint Mary's College of California. These meetings generated interesting questions, which in turn were referred to the art department faculty. The general substance of the questions initiated the idea of an evaluation of the art department's overall effectiveness as a response. However, there was no mechanism extant to evaluate this effectiveness. Because Saint Mary's College of California is only one of seven Christian Brothers' colleges in the United States, it was felt that an evaluation survey would have additional scope and validity, and serve a broader purpose, if it were expanded to include the other six Christian Brothers' college art departments.

Brother Dominic, Director of Education for the San Francisco Province, in a letter dated August, 1983, concurred. He asked that: "The state of the arts of the seven college art departments. . ." be studied in preparation for the Christian Brothers' Regional Convocation scheduled in 1984 (Appendix A). This convocation during August, 1984, will draw some 600 Brothers from across the United States to Saint Mary's College of California. Guided by the art department faculty, it was decided that a questionnaire be developed and a survey be conducted to ascertain:

a. How are the curricula of the seven college similar and dissimilar?

b. How many students are served by each existing program?

c. Does the chairperson feel that student needs are being met?

d. What amount of the college budget is allotted to the art department?

e. According to the chairperson do existing programs address today's market for graduates?

f. Does the chairperson feel that the art department is open to change?

g. Has there been significant growth or decline in the arts over the past six years in the Christian Brothers' colleges?

Until this study in 1983, it was not known just how strong or how weak the arts in the Christian Brothers' colleges may be. The purpose of this study was to supply accurate information about the status of the arts. Whatever the findings, it must be remembered that they apply only to the seven Christian Brother's colleges in the United States. Evidence has been cited indicating that there is a growing desire among informed intellectuals for information about the state of the arts in the Christian Brothers' colleges. It has also been pointed out that this desire for information is needed in order to develop future plans. However, every effort to describe the state of the arts within the Christian Brothers' colleges in the United States has been hampered by the lack of factual data. Efforts to strengthen the arts must be pursued at all levels of education simultaneously but most intensively at the higher education level which is now graduating next year's teachers, parents and new young cultural leaders. Therefore, data on the state of the arts within the seven Christian Brother's colleges must be scientifically collected, evaluated and presented as a basis for any future action in this area.

DEFINITION OF TERMS

Some words or phases have been used frequently in this study and can be defined in several ways. For the purpose of clarity, those terms used most often are defined below so that the precise meaning is understood.

The Christian Brothers: (officially, The Institute of the Brothers of the Christian Schools. Frateres Scholarum Christianarum, F.S.C.) form a teaching congregation, numbering some 10,000 members, teaching in more than 70 countries. In the United States, the Brothers operate seven colleges and over 100 feeder-schools in 23 states and the District of Columbia. The Christian Brothers were founded by Saint John Baptist De La Salle in 1680 at Rheims, France.

Field Test: The assessment of a near final model, in an appropriate situation, according to specific criteria, for the purpose of determining what modifications of structures and performance are necessary (Association for Educational Communication and Technology, 1979).

Validity: The degree to which an observation describes consistently what is being observed (Hopkins, 1980:464).

Reliability: The consistency with which a data collection device measures whatever it is that the device measures (Hopkins, 1980:461).

Evaluation: To observe or find the amount of value in a given program. Evaluation is a broader field in education, with research as one of its tools. The statistics used will be only a part of the research project, and will be one facet contributing to the

decision-making process (Barton, 1981).

The Arts: In this study, the arts include: the visual arts (painting, drawing, sculpture, etc.), music, theatre and dance.

LIMITATIONS

The following limitations may be factors which could affect the results of this study:

1. The responses may be biased in specific ways, e.g., emotional involvement, statements confused with facts, thereby limiting accurate interpretation of data.
2. Unintended bias of the researcher may affect the design and results of the study.
3. The questionnaire will be addressed to art department chairpersons. However, the task of answering the survey may be relegated to someone less experienced. If this is found to be the case, it may be necessary to recommend that future studies impose controls to ensure the integrity of the survey population.
4. If all the questionnaires are not returned the study population would be significantly reduced.
5. The survey population may be found to be limited in number. If this is the case, the study may recommend that a larger survey population be determined for future research of this nature (e.g., survey all faculty members in the art departments).

CHAPTER II

REVIEW OF RELATED LITERATURE

Before the present state of the arts in the seven Christian Brothers' colleges is examined and analyzed, it is appropriate to review the place of the arts in American higher education in general. A review of the literature pertaining to art education in the United States will be presented. In addition, the role of the arts in Catholic colleges, the Christian Brothers' colleges in particular, will be examined. The treatment of the arts in Catholic education has a long history, which in part helps to explain the current status of art education within Catholic colleges.

Many arguments have been advanced for the continuing development of fine arts studies. Greenblatt (1981:62) suggests:

> Learning is not a haphazard process and should not be treated as such. At all levels of visual art education, there are attitudes and values to be developed; skills and concepts to be learned and used.

Morrison (1973:6) writes:

> It is curious that the Arts in American Higher Education, after waiting in the wings for years, are only now seriously recognized as a key, a prime mover, in education and society.

Yet, pinpointing the role or effectiveness of the arts in light of the rapid development in high technology is difficult. Pile (1979:196)

states: "As technical solutions become more complete, art will assume still greater importance." This has not always been the case however, as Dickie (1971:40-41) explains:

> By the nineteenth century the increasing role of science and the consequent expansion of technology and industrialization had greatly reduced the relative role and status of art in the life of the culture.

Bevlin (1980:21) carefully points out:

> The more one is exposed to sights, sounds, smells and textures; the more one learns of the arts of theatre, dance, poetry, and music; and the more one attempts to understand the working of science and technology -- the better the likelihood that one will arrive at designs that awaken response in a variety of people.

Science certainly makes the designer aware of the physical universe, and history reveals the heritage discovered from past centuries, and philosophy is intended to increase understanding. Bevlin (1980:22) asserts: "Thus a systematic assimilation of knowledge and of perceptual and technical skills will build an effective foundation from which the artist can work." Good, solid art programs within the college curriculum will, according to Maier (1980:5): "... disregard fashionable vogues but allow enough freedom to integrate necessary innovations." Invention and intelligent engineering are "certainly significant aspects of the needed redesign and reform of human environment," as indicated by Pile (1979:196), "but the inseparable aspect that we call artistic, is every bit as important."

Another insight is provided by Horn (1967:5):

> Thrusts of science are outward, directed towards the stars. Art involves an inward, journey to the heart. In this technological age beset by computer and conformity, individualism must be retained. Thus inner challenge and

noble quest remain prime aspects within the arts.

Another strong argument for the position of the arts in the curriculum is presented by Morrison (1973:6):

> Anyone involved in, or concerned with the development of our society today is simply not prepared to make informed choices and interpretations about cultural growth, if he is illiterate in the arts.

The authors of The Humanities in American Life (1980:77) suggest:

> Literature, painting, music, dance, and other art forms have intimate connections with ideas. Thus the fullest response to art depends on knowledge of this history and characteristics of the medium, and on an understanding of the interplay of individual talent, aesthetics, artistic tradition, and historical context.

Bates (1975:159) makes reference to the uniqueness of the arts:

> "Exercises" in art are quite deadly and entirely different from the laboratory experimentation which we will call "research". Think of art as a tremendously complex and challenging activity that will warrant most serious concentration.

In speaking of the purpose of the arts, Pile (1979:195) states that: "The arts are concerned with the interpretation of reality and the creation of a new reality through the language of form." Hughes (1981:325) goes on to explain: "Works of art speak in a more complicated way of relationship, hints, uncertainties, and contradictions."

Dimondstein (1976:9) underscores the dilemma of art education evaluation and its relationship to more scholastic pursuits:

> I believe that what is unique to the arts is that they permit us, not only to perceive and experience feelings, but to gain in understanding of those perceptions we express in concrete forms.

Yet, there are no criteria available for the measurement of feelings. Recognizing that, Dimondstein (1976:9) concludes: "That arts, which presumably draw only upon intuition, emotion, and feeling, are deemed purely affective." Despite those sentiments, Dimondstein (1976:10), considering the arts as a positive adjunct to other subjects, argues:

> The arts can relate to other areas of the curriculum because they bring to the learning process a richer textural sensory dimension.

Hughes (1981:409) mentions that:

> Art discovers its true social use, not on the ideological plane, but by opening the passage from feeling to meaning -- not for everyone, since that would be impossible, but for those who want to try.

Andrew (1978:5) makes an interesting distinction: "the artist's and poet's capacity for detailed observation is not a rare capacity, but only rarely used -- a capacity we all have." Andrew goes on to dispel an illusion: "Always remember, the artist is not a unique person -- rather, each person is a unique artist." Kellogg (1970:11) is quick to recognize this capacity that "we all have" and therefore reinforces the idea that each person is an artist: " ... my observations suggest that basic artistic talent is commonplace rather than a gift accorded a lucky few." Grombrich (1959:5) wrote: "There really is no such thing as art. There are only artists." Without man then, art does not exist. Chesterton called art the "signature of man" (1955:32). Art then is man's mark on creation.

Horn (1967:8) states that: "Art intensifies our involvement with life, making experiences more vivid by stimulating our capacity to feel and respond." In regard to our capacity for feeling, so often

mentioned in association with the arts, Dickie (1971:79) says: "Each of the arts symbolizes in its own way human feelings." Tolstoy (1960:51) speaks of art and feeling:

> Art is a human activity consisting in this, that one man consciously, by means of external signs, hands on to others feelings he has lived through, and that other people are infected by these feelings and also experience them.

It is safe to speak of "the arts" in our culture with reference to dance, drama, music, literature, and the visual arts. All of these arts are unique forms of human activity, each producing a form perceived in a different manner by our individual senses. "Yet they grow from a common urge to give physical form to ideas, feelings or experience," according to Preble (1973:7). Collier (1972:263) speaks of these ideas, feelings or experiences:

> The essence of life is felt in moments of psychological intensity -- occasions when there is such a quality to time and experience that we ask no more of life than this. These moments embrace insights into the nature of being which cannot be literally or objectively described. These moments are alluded to in the arts.

Levy (1983:69) identifies art as both intellect and feeling:

> Art is no more a right hemisphere process than it is a left hemisphere process. When it achieves lasting value it is an intimate synthesis of both. It is both intellect and feeling; perfection of detail and perfection of form ....

Levy goes on to say that both hemispheres differ in their perceptual roles, but there is no evidence that: "one side is more creative than the other, more responsible for music and art, more capable of truly creative act, more intuitive."

The need for the arts to remain pertinent is imperative. The

International Council of Fine Arts (1982:5) states that if the arts are to contribute to personal expression development, qualitative aesthetic judgments, cultural understanding and visual discrimination in an effective manner, then:

> Reassessment is necessary, within the context of current professional goals, concern with the curriculum, qualifications of personnel and instructional arrangements and facilities.

This evaluation of the Christian Brothers' college art programs is consistent with the Council's statement regarding the need for reassessment. Eisner (1978:9), makes a connection between the arts and learning:

> One who has not experienced the unique contributions of the arts to human understanding is in no position to understand the variety of ways in which humans come to know.

Lornbluth (1967:39) argues:

> Creativity -- the urge to inquire, to invent, to perform -- has been stifled in millions of school children, now grown up, who did not get above rote learning, or at least did not stay above it.

The Humanities in American Life (1980:40) speaks of:

> Continuously and step by step through the three major levels of learning, the curriculum ought to integrate training in expository, critical, and aesthetic skills with a firm factual base in cultural traditions.

The authors of this report (1980:41) describe a union of the arts with the humanities: "The humanities and arts intersect when students learn to describe their perceptions of art in words." The report (1980:62) concludes: "Many students scarcely know their own culture, its history,

literature, art and thought, and how it shapes their lives." Using color as an example, Birren (1978:9) explains a reality:

> It is unquestionably a normal condition for human beings to like color. There are precise reactions and "moods" to be associated with a colorful world or environment and with a drab one.

According to Garner (1979:10):

> Each medium has its traditions and convention, and the historical role of schools or academies is to convey those traditions. Like it or not, schools still must fill this role if they are to be schools.

Margolis (1962:226) says: "Art is the creation of forms symbolic of human feelings." Some writers contend that the arts are a universal language. For example, Feldman (1981:15) writes that: "To communicate our ideas and feelings we use many kinds of language. Art constitutes one of those languages." Fabri (1977:165) does not share the position that the arts are a universal language, but he agrees that : "Art is a language, a most eloquent one, but you have to learn it, just as you learn your mother tongue and any other language." To illustrate this learning process, the following example has been selected from Collier (1972:184):

> The carefully crumpled sheet of paper or aluminum is no simple object; and when one has the task of drawing it, deciding where and how to start is a difficult decision. As the eye searches the surface, moving over planes and curves, the intellect is trying to relate these surface movements to the stresses and strains which, phenomenolgically, account for the object's existence and its shape.

The language of the arts is learned by an understanding of beauty, possibilities of expression, and a feeling for material. Much of this

primary learning has been lost in technological and industrial specialization. Almost daily the student encounters new materials and ever larger quantities, and an understanding of these materials requires more than a mere abstract, intellectual, or even commercial knowledge. Maier (1980:175) speaks of the history of materials: "An involvement with materials goes back to the teachers of the Bauhaus and the development of the fine arts during the last 50 years."

Even though the arts are taught by many methods, and the curricula and methods of evaluation differ greatly from school to school, educators basically do agree on the value of the arts as part of the curriculum particularly in this time of advancing technology. As Morrison (1973:6) indicates: "The arts are vital --sine qua non -- in the interpretation of our lives now, and in the future." The same theme is reiterated by Ignas (1979:130) in a revealing insight:

> The Arts are vital. They are central to the curriculum and have become the integrating force that often unites it.... Teachers believe that ugliness breeds more ugliness -- while beauty, sensitivity, and taste in one's surroundings breeds more of the same.

Within the educational system, Morrison (1973:160) states: "If the chief administrator is strong on the arts they generally have a better chance to stand."

Art departments differ greatly in philosophy, course content and even curricula. The National Commission on Excellence in Higher Education (1983:26) reaffirms the necessity of the arts by stating that: "Rigorous effort in subjects that advance students' personal educational and occupational goals, such as the fine and performing arts," is critical. The subject is listed among the Commission's

urgent recommendations. Still, there are those who claim that the arts are not totally a professional discipline. Perkins (1965:53) suggests that the reason might be: ". . . because the scholar and the artist still understand each other imperfectly." Griswold (1959:53) further explains:

> Within the university, the fine arts were kept at arm's length by an educational philosophy that refused to recognize them as equal, or even of comparable value to studies based on language, literature or the sciences.

Griswold (1959:54) later concludes: ". . . mutual antipathies have yielded to feelings of mutual affinity on both sides." Preble (1973:7) reinforces this idea with the statement: "We are living at a time when hard boundaries are dissolving, between the arts themselves and other human activities."

Another difficulty that surfaces is finance and the ever increasing cost of the arts. Nelson (1981:7) mentions: "The arts face an enormous cost problem." However, finance and rising costs can be looked at from several points of view. The following statement claims that the arts are far from expensive. Pile (1979:196) expresses the cost factors so well as to defy a shorter explanation:

> The arts are not significant consumers of materials or of energy. The canvas and paint consumed by all living painters, the stone and metal consumed by all living sculptors in the totality of their lives must be a tiny fraction of the tonnage of materials required to build one air-craft carrier. A violin uses a tiny amount of material (all biologically replaceable) and only a small amount of human energy and labor for its creation. It has a life of at least hundreds of years and is all that is required to perform all of the violin literature ever written. Pencil and paper (even typewriter and ribbon) which make no great demands on scarce resources, make possible all the literary arts and major aspects of scholarship and scientific research.

The question of finance of the arts is less troublesome when the above explanation of the "high" cost of the arts is provided as a defense. Along with the costs there are other hidden factors involved in the maintenance of an art program. For example, Garner (1979:11) points out:

> Large universities and colleges have neither the faculty nor, in some cases the space and facilities to attempt to deal with the individualistic approach to teaching art.

As to the question of space, facilities, faculty, and the extra cost of individual teaching, Blake (1929:xv) offers an apology:

> Words convey but poorly the quality of communication achieved by the plastic arts. Yet I suppose we must suffer words if we believe art is one of the great transcendent experiences of human life, and therefore should be a part of an educational system.

The question of teaching either the major or minor arts is asked by those who offer objections. Bates (1975:7) rules:

> The distinction that so many people make between the so called major and minor arts has always seemed to me to be a fallacious one. Art is art. Size, technique, medium are unimportant. What the artist has wrought . . . is the criterion which determines whether art is major or minor.

The suggestion is made by Garner (1979:11) that today there are two levels of art being taught:

> One level produces professional artists. The other educates a broad segment of the student public who do not create art but only learn to appreciate it.

The schools, therefore, must be able to serve both the professional artist in training and educate the other vast section of the student

population in appreciation. Collier (1972:xiii) suggests:

> Any formal course is a slight introduction to the complex activity of art. Even a student who majors in fine art has only started to nibble at the surface of it for, as any artist knows, art expects a lifetime's apprenticeship.

Seven roles of the arts in higher education are listed by Collier (1972:xiv) to help students to:

1. Conceive of the world in plastic, visual terms.
2. Graphically express his own inner needs and attitudes.
3. Develop a strong sense of an inner world of self through heightened mental and emotional experiences.
4. Discover the aesthetic significance of a formal order that we call beauty and of a freer or anarchic organization by which we recognize the expression of feeling.
5. Develop a sensitivity to great works of art through undergoing the frustrating ordeal of trying to draw.
6. Penetrate to the spiritual essence of things and develop a scale of values.
7. Grapple with verbal or intellectual concepts as an important way to gain an appreciation of the arts.

These statements form a definition of the higher function of the arts which Read (1960:28) describes as: "the mental processes which lead to the creation of the most permanent achievements of mankind...." In speaking of the most permanent achievements of mankind, art plays its role, according to Lornbluth (1967:38): "Art is magic because it can heel our doubts by merging the known and the unknown in beneficial

harmony." However, in too many schools access to the arts is quite minimal. The authors of The Humanities in American Life, (1980:43) report:

> Art, when available at all, is generally separate from the regular curriculum, and many school libraries lack excellent media and print materials in the arts. Coherent interdisciplinary programs are rare.

Dorn (1978:8) points out a weakness in any attempt to evaluate an art program: "Such ends fail to address art, or if they do, they address art only as a mechanism to achieving ends other than art itself." The evaluation procedures used in this particular project are for the purpose of upgrading and strengthening the art programs. This project did not attempt to evaluate the quality of works produced by students within any of the art programs. Rather, the research focus is on the art programs themselves. Intuition concerning development and implementation of art programs is essential. Saint Mary's College of California Catalogue (1983-85:38) addresses the concept of intuition:

> Given the heavy emphasis which our society puts on scientific knowledge, a college education may easily be narrowed into a one-sided intellectual exercise, neglecting those intuitive, creative forces of man which are also important.

Saint Mary's College of California attempts to right this imbalance by enabling its students to gain insight into the workings of the creative mind in the field of the arts. Diamond (1975:131) adds a positive note when he writes: "With experience, both student and faculty members will learn what will work and what will not work."

There is evidence that earlier thinking which placed the arts on the periphery of the educational universe, is being revamped. Roueche

and Mink (1980:72) tells us that prominent persons in the arts are: "seeking major policy changes in American education that would place the arts and other non-verbal modes of learning at the core of the curriculum." Evidently, some of these major policy changes are currently insisted upon. The College Board (1983:13) clearly states:

> The Basic Academic Subjects are English, the arts, mathematics, science, social studies, and foreign language. Students who intend to go to college will need this basic learning in order to obtain the full benefits of higher education. This learning provides the foundation for college study in all fields.

The authors of the College Board report referred to above outline the knowledge and skills all students will need in order to take full advantage of the opportunities presented in their college education. The College Board (1983:16), with regard to the arts in specific, also states:

> Preparation in the arts will be valuable to college entrants whatever their intended field of study. The actual practice of the arts can engage the imagination, foster flexible ways of thinking, develop disciplined effort, and build self-confidence.

The arts -- visual arts, theatre, music and dance -- all challenge and extend human experience according to the report. The report also carefully explains what preparation students will need in order to gain college entrance in the areas of visual arts, theatre, dance and music and their subsequent value.

The information presented thus far has at least in part summarized the position of the arts in American higher education. This position has not always been secure. However, the current trend is to recognize the value of an educational, if not applied, background in the arts.

Clearly there are good arguments for a stable future of the arts within the Christian Brothers' colleges. There remains, however, the historical view of how the arts have fared in the Christian Brothers' colleges in the past. It is important to keep in mind that all seven of the colleges under review in this study are four year, private, Catholic, liberal arts institutions.

As Catholic educational institutions, the Christian Brothers' colleges were affected by the ancient Greek idea that the arts were distractions from the real work of education which was thought to be the teaching of science. During the Medieval Period, as education began to take on its institutional form, the liberal arts included essentially reading, writing and mathematics. The fine arts were clearly excluded.

The Christian Brothers' order was founded three-hundred years ago in France. The Christian Brothers' philosophy of education was heavily influenced by French educational attitudes rather than by Spanish thought. When the New World was settled, the Christian Brothers transplanted their philosophy of education from France to America. By the end of the XVIII century, the study of taste would be called "aesthetics", writes Venturi (1936:136), "and would be ready to enter the university curriculum. However, the fine arts themselves would still remain excluded."

In 1779, the newly elected governor of Virginia, Thomas Jefferson, succeeded in introducing studies in the fine arts at William and Mary College. According to Brubacher (1968:19), this was an obvious reflection of Jefferson's enlightened plan for the creation of a

"natural aristocracy" of reason and talent. The art courses were not practical in nature, but rather theoretical and appreciative as would benefit such aristocrats. Later, the majority of the Christian Brothers' colleges would consider themselves much too practical to veer from the traditionally prescribed liberal arts program by including the fine arts in their curriculum. Still, the fine arts were not considered to be the work of education. The arts were distractions and not an area that merited serious study.

Despite Jefferson's efforts at William and Mary College in Virginia, it was not until the early part of the XIX century that an applied art curriculum was formally established in an institution of higher education. Brubacher (1968:290) states:

> The first distinct and separate technical school in the U. S., Rensellaer Polytechnic Institute, was founded in 1824, and included with its liberal arts curriculum the first laboratory courses in architecture in this country.

Due to resistance from those educators devoted to the traditional liberal arts curriculum, i.e., a curriculum which excluded the fine arts; the arts in general were slow to be recognized. According to Larkin (1960:251), it was not until the "appointment of a teacher in freehand drawing and watercolor at Harvard in 1871 and a professor in art history in 1873" that the fine arts were able to establish a permanent position along side the liberal arts in American higher education. Logan (1955:64) suggests that the typical college art student of that time in the United States:

> could not dream of sharing with art students the excitement, the quest of the wonderful, which American art students in Paris and Munich experienced. Art was taught to broaden and enrich the background of the liberal arts

student, as in cultural history.

Power (1958:221) notes that Georgetown listed in its graduate program for 1895-96 a course in fine arts comprising:

> a) philosophy and history of art, in a series of special lectures, and b) technical instruction in drawing and painting. One must first be a liberal arts graduate to enroll.

This was possibly the first such course in the fine arts in any Catholic college in America. In 1863, Saint Mary's College of California was established. An art department was included as part of the architecture division in 1906. It was not until much later that any of the other Christian Brothers' colleges included the arts in their curricula.

Much of the earlier thinking concerning higher education in the Christian Brothers' colleges was a reflection of strict dedication to liberal education, especially as elucidated by John Henry Cardinal Newman. Newman seems to set religion and the arts against each other. Cardinal Newman when speaking of painting, sculpture, architecture and music claimed (1947:69):

> These high ministers of the beautiful and the noble are, it is plain, special attendants and handmaidens of religion; but it is equally plain that they are apt to forget their place, and, unless restrained with a firm hand, instead of being servants, will aim at becoming principals.

It is possible that Newman's ideas about the arts had no direct effect on the course of art education in the Christian Brothers' colleges. It is quite clear, however, that Newman's ideas supported the traditional notion that it would be safer to leave the arts out of

the curriculum altogether rather than risk the beguiling effects of the arts on the minds of young students.

Great assistance was given to the arts by the College Art Association founded in 1911 for the purpose of considering such questions as the relation of practical classes in art to classes in art history and theory. Manzella (1956:251) analyzed trends in the arts in American higher education. He states:

> Our liberal arts colleges are becoming increasingly aware of the educational values inherent in the practice of art. This has been achieved over much strong and continued protest.

In 1960, the College Art Association (1962:243) established: "by definition the content of art degree programs." One can conclude that this document marks the point at which the practice of the arts achieved academic recognition by the most appropriate sector of the liberal arts establishment after many years of resistance and doubt. The National Education Association's Educational Policies Committee (1968:7) stated that "creation and appreciation are largely out of balance in American Education." The committee accused the colleges of placing great emphasis on appreciating someone else's art, in museums and in art history, rather than focusing on creating art oneself. According to Holbrook (1963:41):

> The humanities find their characteristic subject matter in those significant achievements of the human race which illuminate and illustrate the distinctive characteristics of man as a rational and spiritual being.

The Danforth Commission (1966:210) reported in its study of church sponsored higher education in the United States, that such schools

become "citadels of the humanities -- effective champions of the humanistic view of life." This mandate points directly toward the continual encounter between the liberal arts and the fine arts on some campuses of the Christian Brothers' colleges. Holbrook (1963:45) observes that "the liberal arts college has as its 'whole function' that of making the young man or woman pass through a humanistic education."

Having examined some of the major variables which have served to slow the total acceptance of the arts in the Christian Brothers' colleges and other liberal arts institutions, it is now appropriate to consider other less obvious factors that have influenced the growth of the arts in these institutions. The Christian Brothers' colleges, not unlike the Jesuit colleges for the most part, have not expressed any great interest in the arts. McNamee (1961:352) claimed that:

> The most notorious offenders in the neglect of the creative arts on both the secondary and college level are my own confreres, the Jesuits. For the most part I am afraid that art in a Jesuit institution is still looked upon as akin to millinery.

It is interesting to contrast McNamee's remarks with a quote from a 1874 Circular of Information of the Bureau of Education as presented by Eisner (1966:3):

> The element of beauty is found to have pecuniary as well as aesthetic value. The training of the hand and eye which is given by drawing is found to be the greatest advantage to the worker in many occupations and is rapidly becoming indispensable.

In 1937, the Catholic Art Association was founded for the purpose of establishing educational goals. Fundamental principles in the

teaching of the arts within Catholic colleges were established. After these goals were adopted, it was the priority of the Association to fearlessly apply them to the practical problems of teaching the arts in the studio, the workshop and the classroom. Unfortunately, the classroom was considered last even though the Association had been aware that if it hoped to properly establish the arts in the Catholic colleges, it first needed to "prepare teachers", according to Christie (1955:130).

The educational work of the Association began as soon as the Education committee was appointed. The task of this committee was to establish a curriculum for teaching the arts in Catholic schools, stemming from the Catholic University of America. The final curriculum which the Association developed contained the philosophy of Jacques Maritain and the most recent psychological findings of Viktor Lowenfeld in the area of creativity and mental growth.

Carey (1962:122), in reference to Maritain's philosophy, states that it: "Forms the basis for all educational programs of the Association, and remains the quasi-official Catholic philosophy of art in America." "Art can provide the opportunity for growth in ways that other subject matter areas cannot," reported Lowenfeld (1964:346). Lowenfeld (1964:35) seems quite bold when he states: "In artistic experiences, there is no subject matter that must be taught." This type of attitude could be another reason why the arts have been slow to gain prominence in the Christian Brothers' colleges. So much of what is required in the Christian Brothers' colleges is subject matter learned from books.

According to the thinking of Hoffa (1964:15): "Intensive experience in the arts should be a basic tool of education to promote creative thinking." The Christian Brothers' schools are not particularly known for producing creative thinkers any more so than other schools. If creative thinking can be considered as merely an alternative way of learning, it appears as less of a threat. "The visualization of information can be invaluable in helping the learner learn," is the contention of Wileman (1980:15-16). Kepes (1964:228) holds that: "The visual language is capable of disseminating knowledge more effectively than almost any other vehicle of communication" "Creative people alter the frame of reference through which we see the world around us," according to Ocvirk (1981:16).

If the question of adding art to the curriculum arose in the Christian Brother's schools, it is safe to assume that it was short-lived because too few of the Brothers were trained to teach art. "Until recently one would have had to survey houses of religious formation to see if instruction in art was being given," as suggested by Matthews (1967:794), "it probably wasn't." Music seems to have been more tolerated by the superiors of religious orders. Paschal (1966:50) noted that the training of religious, especially men, "allowed no place for such indispensibles as art and little in music." Paschal continues: "We cannot kindle the fire of imagination, partly because we have not thought our own imaginations worth kindling." Training in the arts apparently did not play a part in the higher education of most the Brothers. The reasons for this are very deep and complex and could rightfully require an entire study in themselves. Newport (1959:10)

mentions:

> that art was traditionally considered to be a "dangerous" subject and a threat to religious vocations, and that those who pursued art in the past usually met with deep suspicion and a serious lack of sympathetic understanding.

Newport (1959:146) further suggests that selection of potential artists in religious communities often seems to rest chiefly on who can be "spared from other duties", and once graduated, most religious lack time for the continued practice of their art.

One last factor regarding the low status of the arts in the Christian Brothers' schools is that according to the religious rule of conduct of the schools owned and operated by the Christian Brothers' Order, only male students were admitted. It was not until the General Chapter, a meeting of the superiors of the Order to decide major issues affecting the whole of the congregation, held in Rome in 1966, that the rule was changed to permit the Christian Brothers' schools to include co-ed enrollment (Rule of Government of the Brothers of the Christian Schools, Revised Edition. Rome, Italy:1966). Prior to that time, a long and rigorously held belief was that the arts were mostly for women and therefore, inclusion of an art curriculum was strongly resisted by the majority of the early administrators, especially on the high school level.

Kelley (1965:155) urges: "that church related colleges must creatively seek new ways to capitalize on their uniqueness." Perhaps Quade (1970:3) suggests the most creative solution: "The crucial problem is one of finding the academic directions which arise from the notion of Catholic at this time." It has been suggested that Catholic

departments of sociology, anthropology, history, and religion be concerned with the religious impact on the United States. Quade (1970:3) goes on to point out: "These (departments) are at once academically legitimate and highly appropriate to a place that calls itself Catholic." Are the arts to be considered any less legitimate or appropriate?

In summary then, it seems appropriate to reflect on Rahner (1961:364) who writes:

> In periods when humanism and poetry seem to be dying, buried under the achievements of technological skill and suffocated by the chatter of the masses, Christianity must defend human culture and the poetic mood.

The arts, visual, theatre, music and dance, all fall under the umbrella of human culture and the poetic mood.

"Art does not flourish in hidden places nor under restraint, nor in ignorance of what talent and genius are accomplishing the world throughout." -- Anon. Therefore, in an effort to dispel ignorance, as indicated by Keppel (1977:27): "Those who are interested in the arts and in research in art and education, and want to help, simply have to know what is going on."

Teachers need to be "de-isolated in schools," as Eisner (1983:12) indicates, because: "hardly anyone knows how or even what their colleagues are doing." Dropkin adds (1975:345): "Likewise, we need people with the skills to help us expand our appreciation for the artistic, aesthetic, and spiritual facets of contemporary living."

CHAPTER III

PROCEDURES AND METHODOLOGY

The purpose of this study was to investigate the effectiveness of the art departments in the seven Christian Brothers' colleges in the United States from 1978 to 1983. In an effort to achieve the objective of this study, two basic research methods were employed: a) examination of the current college catalogues from schools participating in the study; and b) the use of a questionnaire to gather appropriate information. Current college catalogues were obtained from each of the seven Christian Brothers' colleges. However, due to the difficulties involved in gathering correct data from these sources, they were not used as primary sources of information, rather they were used in a supplementary capacity in this study.

The major research device used was the questionnaire, which was designed to gather current information about curriculum, facilities, faculty, students, budgets and supplementary data about the state of the arts within the participating institutions. It was determined that to question the departmental chairpersons was sufficient since previous investigation indicated that the art faculties in the seven Christian Brothers' colleges were small, numbering less than three full time professors. Thus, the chairpersons were expected to be able to respond in an adequate manner. According to Travers (1978:351):

> There is no simple formula for determining the size of a sample needed for a particular purpose. A carefully

selected small sample is likely to provide much better results than a poorly selected large sample.

It is important to keep in mind that in this survey, the seven Christian Brothers' colleges comprise the entire population of the Order's colleges in the United States. Although this is a small total population, it must be remembered that the survey was not engaged in sampling only a portion of the population.

Asher (1976:259) is definitive when insisting that: "Changes must be made to occur, especially in bureaucratic systems like education." However, there are some pitfalls to avoid according to Van Dalen (1979:348): "when dealing with the complexities of nature and the process of change." The prospect of change is really the hidden agenda for collecting information about the state of the arts within the seven Christian Brothers' colleges. The objective was to encourage and plan for any necessary change, as well as to create an environment open to those possible changes.

The procedures that were employed in this study were as follows:

1. A review of the literature was conducted through an Educational Resources Information Center (ERIC) search. ERIC indexing service is national and international and is readily available through the Saint Mary's College library. The search was limited to a ten-year period (1973-1983). The review of literature was focused on research pertaining to college art departments. The purpose of the review was to ascertain the effectiveness of particular programs, and to determine the advantage or disadvantages of one program over another. In addition to the

ERIC literature search, standard library materials were also included in the literature review.

2. Two unstructured interviews were conducted during the course of this study. The purpose of the interviews was as indicated by Van Dalen (1979:160), to obtain answers that; "may suggest items and frames of references to use in the construction of a measurement instrument."

3. A questionnaire (Appendix B) was constructed in conjunction with the art department faculty of Saint Mary's College. The design of the questionnaire was done in regard to the appropriate methodology (Isaac:1981). According to Best (1977:205), the validated data gathering devices found useful in educational research "include: questionnaires." The reliability and validity of the survey instrument were determined by the Committee for Institutional Research at Saint Mary's College, and through a field test study. Specific sections of the questionnaire were designed to gather the following general information from the seven Christian Brothers' college art departments:

    a. The number of students served by the art departments in 1978 and 1983.

    b. The number of classes and their male-female population.

    c. The amount of the college budget allotted to the art department.

    d. Some subjective opinions regarding the effectiveness of the art faculty.

    e. General attitude of the college faculty toward the art department.

f. Plans for expansion within the art department.

g. Size of faculties.

h. Total enrollment of each institution.

4. The Saint Mary's College Committee for Institutional Research was asked to review the survey instrument and offer suggestions for improving the following: content, clarity and general organization.
5. The questionnaire was field tested by six San Francisco Bay Area art department chairpersons.
6. For the field test study, a personally addressed cover letter (Appendix C) accompanied the questionnaire explaining the purpose of the study.
7. The survey instrument was revised to include any suggestions or recommendations made by the respondents to the field test. As Dyer (1979:117) points out: "The greater the consistency, the greater the reliability."
8. The revised, final form of the questionnaire was sent, pre-folded and return-addressed for ease of handling, to the art department chairpersons of each of the seven colleges.
9. A specific deadline date for return of the questionnaire was stated.
10. A cover letter (Appendix D), explaining the purpose of the study, accompanied each of the seven questionnaires.
11. The questionnaires were number coded for identification and follow-up purposes.
12. A follow-up telephone call was placed after two weeks to

chairpersons who failed to respond within a given time.

13. The raw data were analyzed in conjunction with the art department faculty at Saint Mary's College. Statistical analyses tested for significant differences between and among the various groups as indicated by the respondent chairpersons using a t-test (at .05 significance level) and an ANOVA test.
14. Also, the data were tabulated and computed in percentages on an IBM Personal Computer using the appropriate software package.
15. Where appropriate, graphic profiles and data tables have been presented.
16. The summary of the survey was returned to all participants who requested a copy.
17. The statistical data was reviewed and the subjective opinions presented by the respondents was summarized. A method was then developed which provided, as indicated by Ary (1979:339): "the strategy for organizing the raw data and performing the necessary computations."
18. The state of the arts was assessed in the target area through the results of the survey.
19. Based on the results of the survey, recommendations for improving the state of the arts in the target area were made. Burns (1980:196) guards against false goals in research were he states: "data is collected and scrupulously analyzed but nothing happens, a decision is not made, action is not taken."
20. The recommendations were sent to the chairperson and chief administrator of each of the seven colleges surveyed. Following

the suggestions made by Hopkins (1980:446) for interaction with the authors of research reports and the readers: "writers must make interaction possible by presenting adequate information for readers with further interest in the topic."

CHAPTER IV

PRESENTATION OF RESULTS

The information included in this study was gathered by means of a questionnaire mailed to each institution. The information gathered was subject to various limitations. The questionnaire used in this study listed such areas in the arts as, visual arts, music, dance, and theatre. The intention here was to give as comprehensive view as possible of the state of the arts for those interested in planning for future developments in college art programs. The study does not provide a definitive study of the methods of operation in the arts. Because of the diverse nature of many of the art programs at the various Christian Brothers' colleges, the survey indicated that the questionnaire was not totally adaptable to all aspects of all the art programs. However, the responding colleges understood the intent of the survey and for the most part, responded in an effective manner.

On October 1, 1983, questionnaires were sent to all seven of the Christian Brothers' college art departments in the United States. There was a hundred percent response rate. However, one of the colleges does not have an art department but does offer classes in both the visual arts and music. Two of the colleges offer a strong art history curriculum and provide a weak studio program. One college reported that additional studio courses were available at a nearby college which

was an indication of inter-institutional cooperation.

Not all of the respondents answered all the items on the questionnaire nor did all who responded answer in the same way. The survey found that many departments were combined in such a manner that it was nearly impossible to extract exact figures for various items. However, close estimates were considered reliable. The analysis of the sample derived from the survey revealed a satisfactory degree of reliability.

There were several comments made concerning the questionnaire by the respondents. One respondent mentioned that the questionnaire assumed that all the arts were within one department. This respondent related that the theatre department did not want any kind of affiliation with fine arts. Thus, in this case, the visual arts were placed in the Humanities department. Another respondent resented the questionnaire on the grounds that he was in charge of a theatre program, "not an art department". In this case it became difficult to to know whether theatre was considered a non-art, totally separated from the "other arts". Still another respondent reported that some isolated courses in theatre were in the English department. One other response indicated that the development of a fine arts program was highly desired, but the way to establish such a program was not yet known, and that suggestions for assistance would be appreciated. Nevertheless, the criticisms of the questionnaire were considered valid. It appeared that none of the criticisms intended to minimize the value of the questionnaires or the data collected.

Through the use of the following tables, the reader will be able

to see important details and be provided with a concise overview of the findings of the survey. General relationships and the overall significance of the data will be more easily grasped through a review of the tables rather than through prose explanation. Every effort has been made to compile and arrange the tables accurately.

In the following tables, the respondent Christian Brothers' colleges are numbered for easy identification in the following manner:

I. Christian Brothers College
Memphis, Tennessee

II. College of Santa Fe
Santa Fe, New Mexico

III. La Salle College
Philadelphia, Pennsylvannia

IV. Lewis University
Romeoville, Illinois

V. Manhattan College
Riverdale, New York

VI. Saint Mary's College
Moraga, California

VII. Saint Mary's College
Winona, Minnesota

In Table 1, several items from the questionnaire were gathered into selected demographic categories. The survey revealed that a total of 15,382 students were registered at the seven Christian Brothers' colleges in the United States, with a total of 1411 students enrolled in all the arts. Of this number, a total of 124 students had declared an art major. Only one of the respondent colleges reported that a BFA degree was awarded to theatre majors. Five of the colleges awarded only the BA degree, while one college did not offer any degree program

in the arts.

Table 1
Selected Demographic Categories
Christian Brothers Colleges

Item #	Demographic Category	College I	II	III	IV	V	VI	VII	Totals
1	College Founded	1871	1912	1863	1932	1853	1863	1912	
2	Total 1983 Enrollment	1525	750	3400	2500	4035	1972	1200	15382
5	Total 1983 Arts Enrollment	78	150	376	80	200	265	262	1411
9	Art Dept. Founded	n/a	1946	1962	1972	1964	1906	1970	
10	Art Degrees Granted	n/a	BA, BFA	BA	BA	BA	BA	BA	
12	Art Books in Libraries	200	700	15200	500	2000	17305	15000	50905
13	Art Majors - 1983	n/a	76	2	13	11	13	9	124
20	Art Budget 1983-84*	n/a**	n/a**	n/a	$20000	$1893	$37000	$10225	$69118
23	Funds Budgeted for Campus Art Events (other than box office returns)	Yes	No	Yes	No	Yes	Yes	No	

* - Does not include salaries
** - No budget allocation, supported by fees

The survey revealed that 52.2 percent males and 47.8 percent females were enrolled in the respondent colleges. This represents nearly a 50/50 ratio of males to females. However, within the arts, it was reported that of the 124 art majors, forty-one were male and eighty-three were female. These figures indicate that there were two females for every one male enrolled. There were thirty full-time professors and twenty-one part-time faculty members serving all the arts. This yields a student-teacher ratio of 27.6 to 1. The seven Christian Brothers' colleges have contributed a total of 675 years of service to American higher education. However, only 178 years collectively in the arts. Saint Mary's College of California has the

oldest art department, offering the BA degree in art beginning in 1906. The youngest art department was established at Lewis University in 1972, thirty-four years later than the art department at Saint Mary's College of California.

In Table 2, four of the respondent colleges reported that the art facilities were between ten and twenty-five years of age, the remaining three colleges have facilities less than ten years old. Three of the seven colleges reported that their facilities included a gallery or exhibit space, while the remaining three institutions lacked such space. The collection of art books ranged from as few as two-hundred volumes to the largest collection including 17,305 volumes. The total art book holdings in the seven colleges was 50,905 volumes.

Table 2
Art Facilities
Christian Brothers Colleges

		College							
Item #	Question	I	II	III	IV	V	VI	VII	Totals
11	Age of art facilities (in years)	under ten	under ten	10 to 25+	10 to 25	10 to 25	under ten	10 to 25	n/a
12	Art books in libraries	200	700	15200	5000	2000	17305	15000	50905
16	Square footage for art		2000		1500	NA	2400	2000	8900
21	Facilities include gallery or exhibit space	No	No	Yes	No	Yes	Yes	Yes	

The total enrollments of all the colleges are compared between 1978 and 1983 in Table 3. The total number of students who were enrolled in the arts is also included. The percentage of growth or decline is recorded for both the total enrollment and the number of

students registered for art courses during this six year period.

Table 3
Total Enrollment and Arts Enrollment
1978 and 1983

College	Total Enrollment 1978	1983	% chg	Arts Enrollment 1978	1983	% chg
I	1454	1972	+26.3	137	78	-43.1
II	1100	750	-31.8	98	250	+34.7
III	3250	3400	+4.42	418	376	-10.1
IV	3000	2500	-16.7	40	80	+50.0
V	4786	4819	+1.0	160	200	-24.2
VI	1454	1972	+26.3	307	265	-13.7
VII	1000	1200	+16.7	314	202	-16.6
Totals	16044	16613	+3.4	1474	1411	-4.3

On page 42, in Table 4, characteristics of the different art programs are presented. Responses to the item concerned with faculty promotion criteria indicated that three of the schools considered artistic creative work of the art faculty equal to research in other academic areas. The remaining four colleges did not regard the work of the artist as equal to that of standard academic research as listed among the criteria for faculty promotion. The survey indicated that three of the colleges reported that art faculty had released time for creative research in the arts. However, two of these respondents indicated that, "they had to make the time." The remaining four institutions stated that no released time was granted for creative research in the particular art interest of an individual faculty member within the department. Other items included are special art major requirements, written course objectives and the addition of new courses

within the past six years.

Table 4
Characteristics of Art Programs
Christian Brothers Colleges

Item #	and Question	Colleges I	II	III	IV	V	VI	VII
14	Clock hours studio required for each unit of credit	2.0	2.0	1.5	1.5	1.5	1.5	1.5
15	Special graduation requirement	Courses Only*	Exhibit Thesis	Courses Only	Courses Only	Exhibit	Exhibit	Exhibit
17	Do criteria for faculty promotion equate creative work with research as in social science, science and the humanities?	Yes	Yes	No	Yes	No	No	No
22	Are there special programs to bring the arts into the mainstream of campus life?	No	Yes	Yes	No	Yes	Yes	No
24	Do faculty have release time for creative research?	Yes	No	Yes	No	Yes	No	No
27	Do students receive written course objectives?	No	No	Assumed	Yes	Yes	Some	Yes
25	What new courses have been added to curriculum in the past 6 years as a response to student requests or to assessed student needs?	Design Drawing	Color theory --- Am. Art history --- Graphic design --- Contemp. issues in art			Am. Art history	Ceramics Weaving Design --- Intro to dance --- Forms and hist. of music and dance Ballet, jazz and modern	Art Hist. --- Philos. and Art
34	Estimated % of attendance at art events of:							
	Faculty	0	25	15	2	50	60	75
	Students	0	25	40	5	50	80	60
	Community	0	70	5	0	20	30	1

* - No art major offered

In Table 5, those items from the questionnaire that referred to the overall state of the arts on the various campus are presented. The items range from how the arts are accepted on campus through adequate art facilities to evidence of increased interest in the arts. The drawing together of this information offers a general overview of the state of the arts.

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Table 5
State of the Arts
Ratings Assigned to Groups
Christian Brothers Colleges

Item #	and Question	Colleges						
		I	II	III	IV	V	VI	VII
29	In the administrative hierarchy of power, budget and space, the arts are	out	barely tolerated	so-so	barely tolerated	so-so	respected	respected
30	Adm & fac understand the needs of arts(for space,etc)	Not at all	vis arts understood vaguely --- theatre well understood	reasonably understood	vaguely understood	reasonably understood	reasonably understood	very well understood
31	Current plant facilities are adequate?	No	No for visual art Yes for theatre	need space	No - need to renovate facilities	Yes	No - need additional facilities	Yes for visual art No for theatre
32	Does art dept. have a "say" in campus cultural events?	No	No	Yes feedback	No	Yes	No	Yes feedback
33	What impact does the art program have on the surrounding community?	None	Strong	Medium	Weak	None	Medium	Medium
35	Is the art dept. interested in capturing new student market (eg., adults, senior citizens, etc.)?	No	Yes	No	Yes	Yes	Yes	No
36	Contribution of new work in performance or exhibits by faculty.		not effective enough	not enough	not enough	moderately	not enough	
37	Development of sophisticated audience on campus?		not effective enough	moderately	moderately	not enough	not enough	moderately
39	Is there good student/ faculty communication about art development on campus?		Yes		Yes	No	Yes	
40	Is there growing interest in the arts on campus?*	No	Yes*	Yes**	Yes**	No	Yes*	No

* - direct involvement by student/faculty in developing art forms
** - indirect involvement by student/faculty through increased attendance combined with direct involvement in developing art forms

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Item twenty-eight of the questionnaire was concerned with strong support contrasted with strong resistance to the various art programs between and among persons or groups. It was necessary to separate these persons or groups into two categories:

1. Decision-Makers:
   a. Board of Trustees
   b. President
   c. Academic Vice President
   d. Academic Council

2. Non-Decision Makers:
   a. Student Body
   b. Alumni
   c. Local community
   d. Business community

Generally speaking, there was no significant difference between the ratings assigned to decision makers and the non-decision making groups.

Table 6
Means of Ratings Assigned to
Groups of Decision and Non-Decision Makers

Decision-Makers	$\bar{X}$	Non-Decision Makers	$\bar{X}$
Board of Trustees	3.5	Student Body	3.3
Presidents	4.7	Alumni	3.1
Vice Presidents	2.8	Local Community	3.3
Academic Councils	3.5	Business	2.9

In Table 7, the mean response is reflected on every ranking for every role on item number twenty-eight of the questionnaire.

Table 7
Subjective Responses on
Every Ranking for Every Role

Item # and Question		Colleges						
28	10 . . . . . 0 support resistance	I	II	III	IV	V	VI	VII
	Mean Responses	2.3	4.7	4.5	4.3	5.4	5.0	5.1

No significant difference was reported between the various group ratings on item twenty-eight on the questionnaire. The t-test for unmatched groups was applied to the data to test for significant difference between the various roles or groups. Table 8 shows the results of the t-test between various groups.

Table 8
Results of t-Tests for Significant Differences
in Ratings Assigned to Groups

Groups	Ratings(n)	$\bar{X}$	S.D.	t-result	Critical t at α<.05	Significant
Decision Makers	n=28	5.18	2.28		(df=1,60)	
Non-Decision	n=28	4.50	1.64	1.2780	2.000	No
Board of Trustees	n=7	5.00	1.63		(df=1,12)	
Presidents	n=7	6.71	1.98	1.7690	2.179	No
Board of Trustees	n=7	5.00	1.63		(df=1,12)	
Vice Presidents	n=7	4.00	3.06	0.7638	2.179	No
Presidents	n=7	6.71	1.98		(df=1,12)	
Vice Presidents	n=7	4.00	3.06	1.9737	2.179	No

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Figure 1 is a scattergram presenting all of the ratings on a scale from +5 (indicating strong support) to the rating of -5 (indicating strong resistance).

Figure 1
Resistance or Support Ratings
from Responding Institutions

		Strong Support +5	4	3	2	1	0	1	2	3	Strong Resistance 4	-5
a	Board of Trustees			•		•	••	••	•			
b	President		•	••	•	••			•			
c	Academic Vice-President		•		•		•			•••	•	
d	Academic Council			•			••• ••			•		
e	Student				•	•	••	•	••			
f	Alumni				•		•••	••				
g	Local Community				•	•	•••		•	•		
h	Business Community				•		•••		•	••		
i	Idiosyncratic Nature			•		•	••	•	•	•		
j	Faculty Collegiality Body		•	•			••	••		•		

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The respondents rated the perceptions of all the groups on item twerty-eight of the questionnaire at 4.47, which represents neither strong support nor strong resistance to the arts on the Christian Brothers' campuses. Figure 2 is a histogram on which every ranking was entered for every role on item number twenty-eight of the questionnaire.

Figure 2
Histogram for Item #28
Every Ranking for Every Role

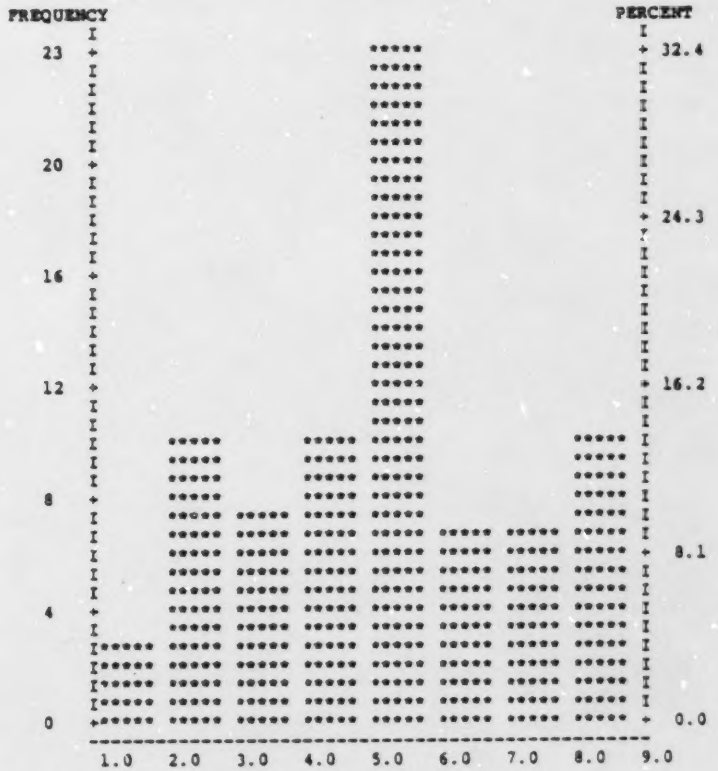

Table 9 lists the most significant plans for the future of the arts in the various Christian Brothers' colleges. In addition, those colleges indicating positive follow-up on art major graduates are listed.

Table 9
Art Major Follow-up and Future Plans
Christian Brothers Colleges

Item # and Question		Colleges						
		I	II	III	IV	V	VI	VII
26	Considering the possibility of establishing a school of Fine Arts?	No	Yes	No	No	No	Yes	No
3b	Does the college follow up on art major graduates?	No	Yes	n/a	n/a	No	Yes	No
41	Plans for future growth or expansion in the arts	renovate theatre with lobby and gallery	renovate & equip facilities --- develop visiting artist prog. --- re-establish gallery	no plans	no plans	better exhibit space	possible BFA program --- add graphics & int. des. --- add more studio space and Fine & Performing Arts Center	Add gallery in theatre recital hall

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In answer to the item asking the respondent to indicate the amount of time which was required to fill out the questionnaire, a total for all seven colleges of 320 minutes was reported. Therefore, an average time of forty-five minutes per questionnaire was required for completion. The final item on the questionnaire asked if the respondent was interested in receiving a copy of the results of the survey. Five of the seven colleges answered in the affirmative and two were negative.

The results which have been presented represent a gathering of information for a statement on the state of the arts in academe within the seven Christian Brothers' colleges in the United States. They do not represent any one "best" approach to the teaching of the arts. Evaluation of educational principles, quality of either student or faculty creative work, or other criteria of this type was not attempted in this study.

Although the information furnished by the colleges varied greatly in reliability and may reflect biases or distortions in the preceptions of the individual reporters, the data were valuable. Critical information was provided for the individual chairperson or top administrator interested in the arts specifically in those institutions whose programs were reported in this study.

CHAPTER V

INTERPRETATION, CONCLUSIONS AND RECOMMENDATIONS

From the outset it can be said that the arts in general have made a collective impact in the seven Christian Brothers' colleges in the United States. The arts have achieved some status on certain campuses; but there are still pockets of resistance on other campuses. Some faculty in other departments felt that the arts belong within the curriculum but not necessarily in one department. Thus, it would be better if those campuses desiring to bring the arts into the mainstream of academe would take steps to develop solid and positive support for the arts. The support of individuals with influence in the academic hierarchy appeared to be urgent. This study revealed that the boards of trustees of the seven Christian Brothers' colleges generally were rated as lower in their support for the arts on campus. According to Morrison (1973:160), advocates of the arts might persuade their fellow trustees: "to go along with increased support for the arts." It was pointed out that the strong support of the top administrator was necessary for a successful program in the arts. It is important to note that according to the survey, one college reported a low rating of the president in regard to support for the arts. It is to be noted that this college reported not having an art department. The visual arts and music were taught in departments other than an art

department. Four of the colleges indicated a low rating of support from the academic vice president. This seems to be a significant factor in those colleges in which the arts appear to be struggling for recognition.

All seven Christian Brothers' colleges offer some classes in the arts, if only for the sake of cultural enrichment. The survey ranked interest in the arts among the student population as increasing in four colleges, while the remaining three institutions reported that there was no evidence of increased interest in the arts on campus among the student body. The rating of increased student support for the arts by the faculty indicated that there was little evidence of either increased or decreased student support in the arts. Alumni interest in the arts was generally low, only one school indicated a rather strong amount of alumni interest in the arts.

The local community interest in the arts was rated medium, while local business community support was ranked somewhat lower than average. The studios and other art department facilities were generally reported as under ten years old although some were older. By and large, the facilities described in the present study suggested inadequacies even within the newest plants. None of the schools reported working in facilities which were seen as obsolete. Several of the respondents expressed the need for renovations of various facilities and the need for additional and better equipment.

The total art book collection in all the seven colleges was reported at 50,905 volumes. Some colleges reported very small holdings of art books. Colleges with relatively small collections of art books

are probably not keeping up with current publications, and their libraries will likely become less and less complete without some attention.

The idiosyncratic nature of artists and teachers was ranked in the middle, neither strongly supported nor strongly resisted. Likewise, the collegiality of faculty was reported as in between. This analysis should be noted in light of the position held by the College Art Association (1966:83), which reported:

> as a measure of artistic excellence, most college department spokesmen seem to have little regard for any academic degree, as such. They do not use it as a device for measuring the competence of prospective faculty members. It is irrelevant to all except those within the academic community trained to recognize the degree as a significant measure of academic stature.

In particular, four of the seven colleges did not recognize the creative work of the faculty as equal to research in other academic areas in the criteria for promotion. However, the ratio of one teacher for every twenty-eight students in the arts was seen as adequate. Wachowiak (1970:35) sets down the guidelines for judging a successful teacher:

> The subtle strategies of high-caliber teaching lie in the words, the sincerity and the confidence a teacher uses when he helps his student -- what he says, doesn't say and how he says it are all important keys to success.

The qualities and characteristics of high-calibre teaching referred to above by Wachowiak contribute to the effectiveness of any given art department. However, like so many other aspects of teaching, they are difficult to evaluate in a scientific manner.

The seven Christian Brothers' colleges reported that the time

required for studio courses was in keeping with the national norm of one credit for every three class hours. According to the College Art Association (1979:13) statement of standards: "the Association recognizes a standard in which one semester credit represents three hours of work a week over a semester of at least 15 weeks." Therefore, all seven of the respondents were within the guidelines with two colleges reporting more than the minimum time requirements.

None of the responding colleges reported having a Christian Brother as chairman of the art department, although prior investigation indicated that perhaps as many as eight Brother artists are employed in the various college art departments in the United States and there are few nationally recognized artists on the faculties of the Christian Brothers' art departments. However, Longman (1983:92) states: "Brawley of California, will soon be recognized as one of America's foremost artists." Brawley presently holds a teaching position at Saint Mary's College of California.

An examination of special art major requirements for graduation revealed that four colleges required an exhibition of art work or a concert. Only one college reported a thesis requirement in addition to to an exhibit, while three colleges require only the completion of course work. The only courses listed by all seven of the colleges were either art history or art appreciation. Other similarities were listed, but not all the schools teach all the offered classes every semester.

Classes in the arts are not all listed under one department in all seven colleges. Some classes were in the English department, others

were in theatre, and still others were relegated to the Humanities.

Art majors in the Christian Brothers' colleges must complete the usual liberal arts requirements for graduation, with one exception, the BFA degree in theatre which indicates a professional art degree. All of the degrees could, however, be earned within the traditional four year period. Thus, the bulk of activity within the seven Christian Brothers' college art departments appeared to have been concentrated in programs leading to the liberal arts BA degree.

The need for more gallery space was apparent in three of the colleges. The three institutions lacking gallery space did not enjoy the facilities which seem particularly conducive to an on-going exhibition program. The overall key to successful art programs seemed to rest with the administration, as Morrison (1973:158) indicates:

> An administrator is in a position to clear the way for the arts to move and can interpret the values of the arts to recalcitrant deans in other disciplines. The arts would still be peripheral if not for this aggressive support.

Therefore, those colleges whose presidents were rated as strongly supportive of the arts tend to have more complete and more respected art program.

When viewed together, the factors reported in the survey supported the idea that some education in the arts was available to students at the seven Christian Brothers' colleges. The amount and nature of such education may be insufficient to provide graduates with an appreciation and knowledge of the arts that allows them to participate fully in contemporary society. The lack of agreement between the historical dimensions and the studio counterparts of the discipline was one noted

flaw, it would be better if both history and practice would agree.

A total decline of sixty-three students enrolled in all the courses in the arts was reported from 1977 to 1983. There was also a significant decline in the number of art majors during the same period. One of the Christian Brothers' colleges reported a drop in art majors from a peak of twenty majors to a low of two. There were no reasons given by any of the respondent colleges for the decline in enrollments in the arts. It is important to recognize that the total student enrollments in all disciplines at all of the colleges increased during the same period.

Having reached the above conclusions from an analysis of the data gathered from the seven cooperating Christian Brothers' college art departments, it now remains to delineate those factors which encourage and/or inhibit the further development of the arts in the Christian Brothers' colleges.

Factors which inhibit growth can be identified specifically as:

a. Lack of understanding by top administrators
b. Lack of equipment
c. Lack of facilities
d. Lack of space
e. Lack of a budget targeted for the art program

To some extent there appeared to be a relationship between the inhibiting factors. This list of deficiencies may be related, in turn to the confusion of purpose of the art department themselves. The whole issue of purpose may not be as great a problem as the lack of

definition of arts within the Christian Brothers' colleges. There are many persons involved in teaching at the Christian Brothers' colleges who are fully aware of the need for definition within the arts. However, in disciplines like the arts, which have no strong professional organization from which to seek answers, the question of identity of the arts with the Christian Brothers' colleges seems to be hardly recognized and even more vaguely answered.

The lack of understanding between the arts and other programs in the academic institution seemed to reflect an old attitude which is changing because of popular demand. The role of the arts in higher education changed slowly during the 1982-83 academic year, especially as reflected by the College Board (1983:17) report which stated: "College entrants also will profit from more intensive preparation in at least one of the four areas of the arts: visual arts, theatre, music, and dance."

The factors which encourage growth and development were more difficult to define. Encouraging factors refer to those positive signs of viability which must be sustained. The aesthetic mood of society constitutes a new environment for the arts. Increased enrollment and changing student population may soon indicate a qualitative deepening interest in the arts. Another encouraging factor was the number of new facilities which were provided from 1973-1983, and the number of new courses which have been offered at the request of the students. These factors not only indicate environmental support for excellence in instruction but also an increased cooperation between the arts and the institutions, a cooperation which had previously been lacking in the

traditions of the Christian Brothers' institutions.

There is little doubt that the social changes and recommendations for improving the status of the arts will contribute in aiding the Christian Brothers' colleges in the United States to evaluate their own artistic health and need for continued expansion and development of the arts. It is the judgement of the researcher that aesthetic education through all the arts merits a high priority among the future plans and projections for the Christian Brothers' colleges. Thus, when analyzing the foregoing data, emerging circumstances were considered. They were: 1) the tendency in curriculum reform, 2) the value of aesthetic education for all as an objective or educational goal, and 3) the place of this issue in the environment.

More and more emphasis is currently placed on the environment. Rosenberg (1971:47) writes: "The theatre in which everyone is welcome as artist is nature as art, a happiness generating man-made environment." This cultural phenomenon is perhaps better explained by Feldman (1970:108):

> It must be plain that the aesthetic education of the entire student body is the most important responsibility of any art faculty in any higher institution. American culture depends on the degree of aesthetic cultivation and discrimination which the general public can attain.

Frankston (1970:19) added: "Our foremost goals should be to look forward to a society in which all individuals are visually literate and aesthetically sensitive to their environment." Education with these goals in mind is as difficult as before. However, instead of over concern with major requirements, it is the judgement of the researcher that the correlation of the arts with other valid ways of learning and

knowing would more likely produce this desired result.

Education in the Christian Brothers' colleges seems to be changing significantly not by repudiating its past commitments, but by seeking less pedantic and more relevant ways of expressing these commitments. The arts may well be one of the ways for more relevant expression.

While there had been a surprising lack of concern among some of the Christian Brothers' colleges for the place of the arts within their curriculum, there was a substantial and impressive involvement in the arts in the majority of these institutions. Despite this involvement, however, the total effectiveness of the arts seems to have been lessened, chiefly because the administration failed to understand what those in the arts were trying to do. Those departments that were studio-centered or art history oriented may have aided in confusing the administration and faculty in their grasp of the educational implications of the arts.

The following recommendations were presented as meaningful for continued development of the arts in the seven Christian Brothers' colleges in the United States. These recommendations were formulated because of the avowed liberal arts tradition of the Christian Brothers' colleges and the current national recognition of the place of the arts in college curriculum. None of the seven colleges indicated that the arts were foreign to the liberal arts tradition, but their real meaning within the liberal arts tradition was not stressed. None of the art departments have developed any noticeable liberal arts perspectives in their course offerings, nor is there evidence of encouragement by the administration to seek ways in which the liberal arts can be approached

more thoroughly with an integrated study of the arts.

It was encouraging to note that in certain of the Christian Brothers' colleges there seemed to be a gradual shifting toward a recognition of the value of the arts. The history of the arts could serve on many campuses, a catalytic function in achieving a union between the fine arts and the liberal arts. This neglect has been permitted to remain despite the growing student interest in the arts. Many of the noted weaknesses revealed in the present study pertain to both the history as well as to the practice of the arts.

Where there is a formal split between the different fields of art within a college, there seems to be a weakening in the general art program due to a constricted channel of communication between the arts themselves and the institution at large. In a pre-survey interview, Kuhl (1983) pointed out that: "It is extremely necessary to maintain unity within the arts or the students are short changed."

Particular attention needs to be given to art books in some of the college libraries as well as to renovation, adequate equipment and additional space required, especially gallery space. It was recommended that a further study be done of the seven respondent Christian Brothers' colleges as a follow-up effort in presenting the state of the arts with a personal visit to each campus. During this visit, precise questions would be asked and accurate answers would be sought, resulting in case studies that would be more decisive than those in this present study. It was further recommended that all seven of the respondent colleges seriously consider the development of a curriculum to address the necessity of the arts in teacher training.

This might well be another area of departmental cooperation between the arts and the education department which includes teacher training and certification. "Likewise, we need people with the skills to help us," writes Dropkin (1975:345), "Expand our appreciation for the artistic, aesthetic, and spiritual facets of contemporary living."

It was strongly recommended that carefully composed objectives for each of the art courses be written and distributed to students at the beginning of the course. Finally, it was recommended that the participants at the Christian Brothers' 1984 Regional Convocation include in their deliberations the suggestions made by the College Board (1983:13) report which states: "This learning provides the foundation for college study in all fields." The authors were speaking of what they consider the Basic Subjects: English, the arts, mathematics, science, social studies, and foreign language.

The following is a brief description of the respondent art departments:

I. Christian Brothers College, Memphis: no art department, classes in visual arts and music. No dance, no theatre. Heavy emphasis on the history of art.

II. College of Santa Fe, Santa Fe: Visual arts in the humanities department. Theatre program includes music and dance (for theatre). BFA awarded in theatre.

III. La Salle College, Philadelphia: Art history major. Cooperative studio with nearby college. Music, also heavy emphasis on history. Theatre (history) in English department. No dance.

IV. Lewis University, Romeoville: Visual arts, only basics. No music, no theatre, no dance.

V. Manhattan College, Riverdale: Heavy emphasis in art and music history. No indication of studio courses. No theatre, no dance.

VI. Saint Mary's College of California: Department of Fine Arts includes, visual arts, emphasis on studio and history. Music, studio and history, appreciation. Dance. Theatre.

VII. Saint Mary's College of Winona: Visual arts and music form art department, both studio and history. Theatre department a separate division. No dance.

The purpose of this study and its objectives were achieved. The state of the arts in the seven Christian Brothers' colleges in the United States was studied and analyzed to determine the effectiveness of the arts in these institutions. The factors which both encourage or inhibit future growth and development have been outlined. The results of this research effort were presented to provide a basis for continued study and subsequent modification of the curriculum to include the various aspects of the arts. From the data made available in this study, department chairpersons and top administrators had considered the present curricula to learn what emphasis or lack of same, was given on specific campuses.

It should be indicated here that the conclusions and recommendations formulated in this study apply to the state of the arts within the seven Christian Brothers' colleges as an outgrowth of a one hundred percent response to a questionnaire which was criticized by several participants. It was therefore reasonable to assume that any one or more of the art departments described in this study were indeed providing the kinds of artistic training envisioned in the conclusions.

It remains the concern of the individuals within the departments; administrators, faculties, and students to determine where and in what respects the particular offerings in art on their campuses might be tailored to reflect the present finding. In any determination or plans for the future, it was recommended to remain open to the vast possibilities rather than remain closed-minded. Canaday (1981:3) feels that there is no single answer to the question, what is art?

> Art has so many aspects, takes so many directions, serves so many purposes in such a variety of ways, that the question is almost as big as the biggest of all, What is life?

Finally, a copy of the completed study was sent to the chairpersons of the art department and to the top administrator in each of the participating colleges. A copy of the study was sent to ERIC. Another copy of the study was sent to the Christian Brothers' National Secretariat, Romeoville, Illinois, for possible publication in the Christian Brothers' National Newsletter. An additional copy of the study was forwarded to the Christian Brothers' Motherhouse, Rome, Italy, for possible publication in the International LaSallian Digest. A copy of the study was sent to the Office of the National Catholic Education Association, for possible publication in their journal, Momentum. Copies of the study were also made available for the participants in the Christian Brothers' 1984 Regional Convocation.

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APPENDIX A

A LETTER FROM THE PROVINCIAL OFFICE OF EDUCATION

BROTHERS OF THE CHRISTIAN SCHOOLS 72

SIGNUM FIDEI

PROVINCIAL OFFICE
P. O. BOX A-D, ST. MARY'S COLLEGE
MORAGA, CALIFORNIA 94575

August 26, 1983

Brother Giles Brom, F.S.C.
Joseph Alemany Community
St. Mary's College
Moraga, CA 94575

Dear Brother Giles:

I have been informed by the District Committee of Graduation Education that you you have done considerable research on the importance of art within the curriculum. You are aware of the on-going effort on the part of the Brother Directors of Education across the country to strengthen the curriculums in the Christian Brothers schools and colleges across the country.

In preparation for the Christian Brothers Regional Convocation scheduled in 1984, would it be possible for you to survey the state of the arts of the seven college art departments which are owned and operated by the Christian Brothers in the United States?

I realize that you are nearing the end of your formal studies in your doctoral program and perhaps this request might be used as part of your dissertation requirements.

The recommendations which might result from such a study of the arts within our colleges could be sent to the National Secretariate at Lockport, and to the Motherhouse in Rome. Copies of this data could also be made available to the Brothers who will be attending the Regional Convocation and to the Regional Education Conference. In my contact with the National Catholic Education Association, it seems to me that they, too, might well be interested in publishing data of this kind in their journal, "Momentum."

Please call my secretary for an appointment to discuss these ideas. With personal best wishes, I am

Fraternally,

Bro Dominic Berardelli fsc

Brother Dominic Berardelli, F.S.C.
Director of Education
District Treasurer

BDB:mm

APPENDIX B

FIELD TEST QUESTIONNAIRE

QUESTIONNAIRE

Name of Institution:

Address:

1. Institution founded (year):
2. Total enrollment of institution: 1978_____, 1983_____.
3. Number of male students:
4. Number of female students:
5. Number of students enrolled in the art department:

   Male: Female:

6. Number of faculty members in art department; visual art, music, dance, and theatre:

   Full-time Part-time

7. List the degress of the art faculty:

   Ph.D.____ Ed.D.____ MFA____ BFA____ MA____ BA____ Other____.

8. List the course offerings in the following areas, and the number of students enrolled:

   Visual Arts 1978 1983
   1.
   2.
   3.
   4.
   5.
   6.

   add additional courses on the back of this sheet.

   Music 1978 1983
   1.
   2.
   3.
   4.
   5.
   6.

   add additional courses on the back of this sheet.

   Dance 1978 1983
   1.
   2.
   3.
   4.
   5.
   6.

Theatre 1978 1983

1.
2.
3.
4.
5.
6.

add addtional courses on the back of this sheet.

9. When were the varicus sections of the art department founded (year):

a) Visual Arts b) Music
c) Theatre d) Dance

10. List the degrees granted to art majors:

a) BA b) BFA c) MA d) MFA e) other

11. How old are the art department facilities:

a) under 10 years b) 10-25 years c) over 25 years

12. What is the estimated number of ART BOOKS in your departmental or institutional libraries:

13. How many art majors are currently enrolled:

Male Female

14. How many hours (clock hours) of studio work are required for each unit of credit:

a) 3 hours b) 2 hours c) 1 1/2 hours

15. Is there a special graduation requirement for art majors for the baccalaureate or first degree?

a) written document or thesis c) exhibit of work

b) comprehensive examination d) other (specify)

16. What is the approximate amount of square footage taken by the arts, studios, offices, etc.:

17. Among the criteria for promotion at your college, is the creative work of your faculty considered equivalent to research in science, social science or the humanities?

yes no

explain (if necessary)

18. The total college budget or sum of the budget for the arts for the 1983-84 academic year is:

19. The budgets for each of the following divisions is:

Visual Arts Music

Theatre Dance

20. The percentages for salaries and operating expenses:

Visual Arts	% salaries	% operating
Music	% salaries	% operating
Theatre	% salaries	% operating
Dance	% salaries	% operating

21. Do your college facilities include an art gallery?

yes no

If yes, it is operated by:
a) the college
b) the art department
c) other

22. Besides your regular gallery openings, concerts, and productions, does your college have a special program to bring the arts of the college into the mainstream of campus life with student and faculty participation?

yes no

23. Does your college provide funds in the budget, over and above any box-office returns to produce art events on campus?

yes no

24. Do the art faculty have time for "creative research", pursuing their own work in the arts on your campus?

yes no

25. List below the new courses added to your curriculum in the past six years as a response to student requests, or

assessed student needs:

26. Has your college considered the possibility of establishing a School of Fine Arts on your campus, in conjunction with the other Schools of the Liberal Arts?

yes no

27. List the courses below in which the students are given the objectives of the course (in writing) at the beginning of each semester or quarter.

The remaining items are highly subjective, but please express your feelings as to the effectiveness of the arts or art faculty in the following question.

28. The arts have risen rapidly on many campuses over the years. There has been both good support and some resistance. This item attempts to identify both.

Support for/or Resistance to the Arts on Campus

Strong Support Strong Resistance

a. The board of Trustees (or regents)

10 9 8 7 6 5 4 3 2 1 0

b. The chief executive (president)

10 9 8 7 6 5 4 3 2 1 0

c. Vice-president for academic affairs

10 9 8 7 6 5 4 3 2 1 0

d. Academic council

10 9 8 7 6 5 4 3 2 1 0

e. Student body at large

10 9 8 7 6 5 4 3 2 1 0

f. Alumni

10 9 8 7 6 5 4 3 2 1 0

g. Local community around your college

10 9 8 7 6 5 4 3 2 1 0

h. Local business and merchants

10 9 8 7 6 5 4 3 2 1 0

i. Idiosyncratic nature of art-teachers

10 9 8 7 6 5 4 3 2 1 0

j. Collegiality of the faculty

10 9 8 7 6 5 4 3 2 1 0

29. In the administrative hierarchy of power, budget and space, the arts are:

a. in a respected position

b. so-so

c. barely tolerated

d. threatened

e. on the way out

30. The college (administration and faculty) understands the peculiar needs of the arts, such as space, equipment, time production, etc.:

a. very well understood b. reasonably understood

c. understood in a vague way d. not at all understood
e. understood in a hostile way

31. The present PLANT is effective for current artistic endeavor on your campus?

yes no

We need _____ square feet renovated.

We need _____ additional square feet.

32. Does the art department have any direct "say" in the cultural events presented by off-campus artists:

yes no

If yes, a) by ex officio members on a committee?

b) other official feedback or suggestions?

33. Rate the impact of your student/faculty artists on the community surrounding your college.

Strong Weak

Medium None

34. Estimate the percentage of overall attendance at major on-campus cultural events of the following types:

	Faculty	Student	Community
Visual arts (exhibits)	%	%	%
Music (concerts)	%	%	%
Theatre productions	%	%	%
Dance performances	%	%	%

35. Is your art department interested in capturing the new student market of adults, and senior citizens:

yes no

36. The contribution of new works in performance and exhibits is:

a) very effective b) moderately effective

c) not effective enough

37. The development of an increasingly sophisticated laity (audience) on your campus is:

a) very effective b) moderately effective

c) not effective enough

38. Does your college maintain a systematic follow-up study of your art major graduates?

yes no

39. Do student and faculty communicate well about the development of the arts at your college?

yes no

40. Do you experience a growing interest in the various art forms on your campus?

yes no

If yes, this growing interest is evidenced in:

a) Direct involvement by student/faculty in developing art forms.

b) Indirect involvement by student/faculty as demonstrated in attendence at programs sponsored by the art department.

c) A combination of a and b.

41. What plans do you have for expansion or growth in the arts on your campus?

Please feel free to make any suggestions concerning this questionnaire. Have any KEY aspects or issues in the arts been omitted?

Please indicate how many minutes it took you to complete this questionnaire.

If you would like a copy of the results of this survey, please check here:

I would like a copy of the results _____

I am not interested in the results _____

PLEASE RETURN THIS QUESTIONNAIRE AS QUICKLY AS POSSIBLE! THANK YOU!

APPENDIX C

COVER LETTER FOR FIELD TEST QUESTIONNAIRE

SAINT MARY'S COLLEGE OF CALIFORNIA
MORAGA, CALIFORNIA 94575 (415) 376-4411
FINE ARTS DEPARTMENT

September 7, 1983

Dear Colleague:

The enclosed questionnaire is part of a study to determine the total effectiveness of the seven Christian Brothers' college art departments in the United States.

As you answer the questionnaire items please be critical of the form itself for any problems in clearness, accuracy, or fairness. Please feel free to make any comments or changes you think are necessary.

The questionnaire is pre-folded, with a return-addressed envelop for your convenience. It will be greatly appreciated if you will take the time to complete the questionnaire as soon as possible and return it to me. If there are any questions please call me at the College, at Ex. 440 (during office hours) or at Ex. 319 (in the evening).

Thank you for your time and cooperation.

Sincerely,

Brother Giles Brom, FSC

BGB/ms

APPENDIX D

COVER LETTER FOR

QUESTIONNAIRE

SAINT MARY'S COLLEGE OF CALIFORNIA
MORAGA, CALIFORNIA 94575 (415) 376-4411
FINE ARTS DEPARTMENT

84

October 1, 1983

Art Department Chairperson:

Greetings . . . as part of my doctorial work I am doing a study of the Effectiveness of the Seven Christian Brothers' College Art Departments in the United States.

To gather the necessary information I have constructed a questionnaire. Will you please take a few minutes of your precious time to complete the enclosed questionnaire and return it to me in the enclosed, stamped envelop, as quickly as possible.

Time is important to me, and I'm sure it is to you also, thus the reason for a quick return. I am trying to ready a report of the state of the arts within our colleges for the August, 1984 Regional Convocation of the Christian Brothers here at Saint Mary's. Therefore, I hope you will want your return included in my report. Because my sample population is quite limited, it will be equally important that I get 100% returns.

Thank you so very kindly for your help and concern. If there should be any problem, please call me at Ex. 440 during office hours or at Ex. 319 in the evening.

Sincerely,

Brother Giles Brom, FSC

BGB/ms

BIOGRAPHICAL SKETCH OF PARTICIPANT

Vita Auctoris

The author was born in Dubuque, Iowa, October 8, 1931. He attended parochial elementary and secondary schools in Dubuque and Ossian, Iowa. He attended Loras College, Dubuque, Iowa, graduating in 1959. In 1962, he entered the novitiate of the Christian Brothers' Order at Winona, Minnesota. He taught from 1963-1978 in Minneapolis and Saint Paul, and Winona, Minnesota. He earned his M.Ed. degree in art education from the University of Minnesota in 1973. Additional studies have been undertaken at Saint Mary's College, and the College of Saint Theresa, Winona, Minnesota, and the Pratt Institute, Brooklyn, New York. In 1978, he transferred to the San Francisco Province of his Order to begin teaching at Saint Mary's College of California. He has been teaching in the Fine Arts department at Saint Mary's since that time. He began his studies for the Ed.D. degree at Nova University in January, 1981. His selected art works have been exhibited in the United States and abroad--most notably in Minnesota and California. He will continue teaching in his present position at Saint Mary's College, Moraga, California, upon the completion of his doctorate.